

BULLETIN OF  
THE ROYAL ONTARIO MUSEUM  
OF ARCHAEOLOGY

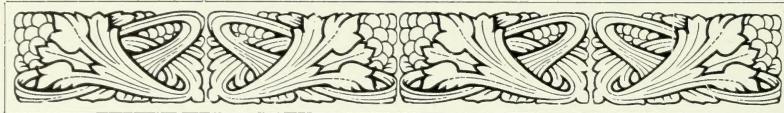
UNIVERSITY OF TORONTO, MAY, 1925



MADONNA AND CHILD WITH SAINT JOHN  
ENAMELLED TERRACOTTA MEDALLION  
BY ANDREA DELLA ROBBIA (1435-1525)

GIFT OF THE FRIENDS OF THE MUSEUM

*Issued by the University of Toronto*



## DELLA ROBBIA MEDALLION

FROM the very earliest days, sculpture in clay seems to have appealed with great force to the peoples of the Etruscan areas. They had clays that were singularly adapted for this type of work, except perhaps in the question of colour, many of the Etruscan pieces that have come down to us showing extremely poor colour.

It was natural, therefore, that when the art of enamelling clay was brought into Italy, probably by way of Valencia from North Africa, certain sculptors should have realised the great opportunity that their clay deposits gave them for producing in a very direct manner works of sculpture of great beauty in colour arrangement; and they must also have felt that these productions would be very permanent, much more lasting than marble.

Luca della Robbia (1400-1482) turned his marvellous genius as a sculptor in marble to this work in enamelled terracotta, and produced some of the loveliest things that the world has ever seen. Andrea della Robbia (1435-1525), the pupil and successor of his uncle Luca, had an almost equal charm, not perhaps quite as grand, yet of very pleasing character.

The example of Andrea's work in the Museum is one of a number of medallions that were made for religious bodies and even for private individuals. The extreme charm of the heavily clad, girlish figure of the Blessed Virgin impresses everyone who sees it. Though the drapery

touches the body scarcely at all, the feeling of unusual beauty is carried by the very few places where the immediate outline is shown. The hands and face are very lovely. The little St. John and the Christ have also an extraordinary attraction. There is a slight difference in the head of each of the cherubs.

All of the figures and the lilies are in opaque, white, tin enamel, the background in an opaque, soft blue, and the palm tree and the foliage of the lily in a dark, rich green. The eyes of the figures are touched in black, and there is a slight line for the eyebrows which accentuates the sculpture of the eyebrow without replacing it. The outer wreath of fruit is in strong, rich colours.

This piece was in the Kahn Collection, which was purchased by Messrs. Duveen and dispersed by them from the Hotel Kahn. It is published in the large volume on the Kahn Collection that was issued at that time. It was presented to the Province by the Friends of the Museum.

C.T.C.

## NEW MEMBERS

The Museum takes pleasure in announcing the election of the following members:

### ANNUAL MEMBERS

K. J. Dunstan, Esq.;  
E. F. Ely, Esq.;  
W. K. George, Esq.;  
C. V. Harding, Esq.;  
T. F. Matthews, Esq.;  
Brig.-Gen. C. H. Mitchell;  
Morden Neilson, Esq.;  
John Northway, Esq.;  
Robert Parker, Esq.

## In Memoriam

SIR EDMUND WALKER  
SIR EDMUND OSLER

THROUGH the death of Sir Edmund Walker and Sir Edmund Osler in 1924 the Royal Ontario Museum has sustained a double loss. It is with the deepest regret that we record the passing of these loyal friends and founders of the Museum. Any tribute to their memory seems inadequate when we consider how much the Museum is indebted to the vision and courageous enterprise of these two men, for it was largely through their devoted and untiring efforts that the Museum was established. In the years that have intervened since its opening in 1914, their wise counsel and wide influence in government and university circles have been of inestimable value.

As Chairman of the Board of Trustees from the beginning, Sir Edmund Walker took the keenest interest in every phase of museum activity. His contagious enthusiasm and kind encouragement were a constant source of inspiration to all connected with the institution. His cultivated artistic taste and expert knowledge made his opinion and advice eagerly sought by the Directors of the Museum. An intimate knowledge of the various collections was acquired by frequent visits to the galleries, and these hours stolen from his crowded days were to him times of recreation and refreshment.

Among his many gifts to the Archaeological Museum may be mentioned important contributions to the Chinese, Faience, Indian and Japanese Collections, and valuable books for the reference library. Without his influence and financial backing, countless priceless treasures now in the galleries would have been lost to Canada forever. Giving so freely of his own time and talents he was able to enlist the interest and co-operation of many of Canada's foremost citizens.

Like Sir Edmund Walker, a member of the original committee formed in 1911 to consider the founding of a museum, and later as a representative of the Provincial Government on the Board of Trustees, Sir Edmund Osler was closely connected with the Museum until the time of his death, and was one of its most liberal supporters. In addition to large contributions of money, his generous gifts have added materially to the Chinese and Faience Collections, while the unique and very valuable pictures of Indian life by Paul Kane and George Catlin have added enormously to the interest and attraction of the Indian Gallery.

Future generations of Canadians will remember with gratitude Sir Edmund Walker and Sir Edmund Osler, who with foresight and courage planned for the day when the Royal Ontario Museum should take its place among the foremost museums of the world.

A.H.R.





GREEK TERRACOTTA STATUETTES

IV-III CENTURY B.C.

THE STURGE COLLECTION

GIFT OF SIGMUND SAMUEL, ESQ.

## TWO LADIES OF TANAGRA

GREEK craftsmen worked in clay from very early times, and produced in this humble material, small figures which show in a general way the styles of the various periods of sculpture. These little statuettes have been found in all parts of the Greek world, but they reached their highest perfection at Tanagra, in Boeotia. The artisans, who made them there, showed such a consummate feeling for art, and such numbers have been unearthed in the graves of that town, that the name Tanagra

has been applied to a whole series of idealised studies from real life, in terracotta. These world-famous Tanagra statuettes belong to the time of Alexander the Great and his successors, 350-200 B.C.

The most successful studies are those of women and girls, which portray womanly gentleness and grace with inimitable skill. These ladies of long ago still look upon us with a poise which the most distinguished social leaders of today might well envy. They are a charming combination of dignity and repose, yet so human in their dainty prettiness.

They are usually wrapped in mantles, which sometimes envelop even their heads and their hands. Sometimes they wear small round hats; sometimes they carry leaf-shaped fans. They usually appear singly, but occasionally in pairs they discuss with each other the topics of the day or, more probably, the latest mode of headdress, for their auburn hair is always faultlessly arranged. The fact that these varied studies of female figures, in every variety of graceful pose, show such similarity, although no two are exactly alike, caused M. Pottier to say very aptly that, "All are sisters but few are twins."

It has frequently been noted that these little statuettes bear marks of the influence of the matchless sculptor Praxiteles, who chose by preference for his statues those subjects in which beauty and grace were the leading features. This Praxitelean resemblance appears very strongly in a figure which was purchased in Athens by the late Dr. Allen Sturge, of England, and presented to the Museum by Sigmund Samuel, Esq. This tall slender lady (height, 11 in.) stands in quiet pose with one knee slightly bent. She is clad in a chiton of thin material, over which is thrown a heavier mantle, which covers her head and the upper part of her body and falls gracefully at her left side. On her left shoulder is perched a dove whose head is now missing. Although the delicate rose, blue, and white with which these figures were originally painted have in many cases almost entirely disappeared, this little lady still has much light blue on her mantle and white on her chiton. The gentle grace of the figure, the pose, the perfect oval of the face, and the dreamy gaze all recall the work of Praxiteles. Moreover, the treatment of the drapery reminds one of that on the Muses, on the reliefs which

ornamented the base of a sculptured group of Leto and her children, which was discovered by French excavators at Mantinea, in 1887. Praxiteles was the maker of this group, which Pausanias mentions, and probably the reliefs were executed by his assistants under his direction. It seems at least possible that the potter who made this little statuette in the Museum, had seen the Muses on the Mantinean relief and that he had them in mind when he moulded this figure.

The second statuette, which was formerly in the van Branteghem Collection (Cf. Froehner, *Catalogue of the van Branteghem Collection*, No. 381) is from Tanagra. It was also acquired in the Sturge Collection and presented to the Museum by Mr. Samuel. This lady (height, 10½ in.) wears the costume of the women of Tanagra, blue chiton, rose himation, and white shoes. In her ears are pendant earrings. Her right hand, which is enveloped in her mantle, rests on a column; in her left she holds an apple, once gilded. Her right foot is on the base of the column. This attitude of raising one foot and placing it on a slight elevation appears in sculpture of the Hellenistic period and later. It is found, for example, in the Aphrodite of Melos, the Aphrodite of Capua, and the Nike of Brescia. Although this little lady is not so beautiful as the preceding, yet she has very delicate features, a gentle expression, and a perfect oval face.

Though only miniatures in terracotta, these and other statuettes in the collection in the Museum have certainly caught something of the spirit of Greek sculpture of the fourth century B.C. Moreover, they seem to bring us in touch with the everyday life of the people in a way impossible to the more imposing masterpieces of sculpture. C.G.H.



THE DESCENT FROM THE CROSS

OAK WOOD CARVING

FLEMISH, EARLY XVI CENTURY

GIFT OF MRS. WALTER H. CLEMES

## A LATE GOTHIC WOODCARVING

A FINE example of Flemish wood sculpture of the early sixteenth century is the oak group, "Descent from the Cross," the gift of Mrs. Walter H. Clemes.

Except that the original cross is missing, now replaced, the group (23 in. high; 12 7-8 in. wide) is in excellent condition, the oak being sound and of dark, rich colour. There are no traces of paint, although the sculpture of the time was usually painted with realistic colours, heightened by a lavish use of gold.

The seven figures are arranged in a group of admirable balance. One feels uneasily that the lower part of Joseph of Arimathea's body, unseen as he stands upon the ladder, is unnaturally short; otherwise the relative proportions of the figures are quite satisfying.

The whole Gothic period was the most essentially Christian of any artistic epoch.<sup>1</sup> Sculpture and painting not only depicted religious subjects, but laid the stress not upon the beauties of the body, but upon the thoughts and emotions of the soul. In the thirteenth century, the intellectual faith of the early Gothic period was expressed in art by simplicity and idealism. By the fifteenth century, faith had become emotional, and its artistic expression contained marked notes of pathos and passion, with increasing realism in the treatment of figures, draperies and background.

The appeal of this late Gothic group, with its pitiful central figure, is to the emotions. With the exception of the good-natured figure at the left, bearing a jar of spices, all the

faces express a sorrow that mounts to agony in the straining arms and body of Mary Magdalene. Realistic treatment is pronounced in the modelling of the faces, in the bulging muscles of Joseph of Arimathea's arm as it grips the cross, in the limpness of the body of the dead Christ, and in the outlining of the other bodies beneath their garments.

The group also illustrates characteristics that originated in the Flemish style of Gothic realism. The long lines of drapery are broken up into small, complicated spaces. This "tormenting" of the folds, combined with their marked angularity and projection, produces an effect of strong light and shade usually considered peculiar to painting.

Wood was the favourite material of the Flemish sculptor. Its working seemed a national gift, and it was also easier to export than stone. All the elaborately carved articles of religious furniture found a ready sale in Europe, and throughout a large part of the continent the influence of the Flemish style of realism was stronger than that of the French.

E.M.G.

## A CHINESE LAMP OF GREEK FORM

A CONCRETE example of Western influence, even on utensils of daily life in China, appears in a small lamp in the George Crofts Collection, which came to the Museum recently from the Province of Honan. This lamp (height, 2 1/8 in.; length, 5 1/2 in.) belongs to the Sung Dynasty, 960-1280 A.D., or possibly to the T'ang Dynasty, 618-906 A.D. It has a heavy, tan stoneware body, which is almost entirely covered with a thick, dark olive green glaze. As is customary in Chinese pottery of this period, the glaze does not quite cover the

<sup>1</sup>Cf. C. R. Post, *A History of European and American Sculpture from the Early Christian Period to the Present Day*. Chapters V and VI.



GREEK LAMP



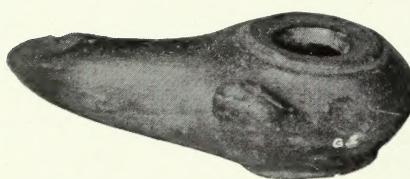
CHINESE POTTERY LAMP

base nor does it run completely over the projection at the side, nor the end of the nozzle.

The startling fact in regard to this Chinese lamp is its striking resemblance, in form, to the Greek lamp of the Ptolemaic Period, which is shown with it in the illustration. The lamp of the T'ang and Sung Dynasties was, probably, a saucer lamp. The form of the lamp shown here is so foreign to the Chinese shape, and so nearly identical to that of the typical Greek lamp of the third century B.C., that it seems probable that at some

time this common Ptolemaic type of lamp, with the double convex body and projection at one side, found its way into China and was copied there. The Chinese rather improved on the design. They gave the top a vertical rim so that the oil might not spill so easily, and they slanted the nozzle upward slightly in order to hold the wick more securely.

The Greek lamp, G. 2, (height, 1 3-8 in., length, 4 1-2 in.) which is used for comparison is one of a large number of similar lamps, in the Walter Massey Collection, in the



GREEK TERRACOTTA LAMP

III-II CENTURY B.C.

THE WALTER MASSEY COLLECTION



CHINESE POTTERY LAMP

T'ANG OR POSSIBLY SUNG DYNASTY

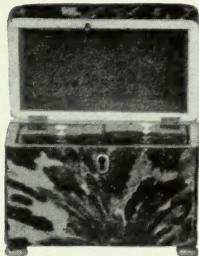
THE GEORGE CROFTS COLLECTION

Museum. It is made of red clay, has a red polished slip on the upper part, and comes from the Fayûm, Egypt.

The T'ang Dynasty was an age of expansion in territory and travel in China, and of contact with ideas of the outside world. In Chinese art, objects of this period, particularly, show the influence of the Western world, of Persia and even of Greece.

This lamp is only one of many things in the George Crofts Collection which remind one of classical art. Our knowledge of T'ang and Sung pottery and porcelain has only just begun. Perhaps, as our information increases, we shall find many more startling resemblances to objects with which we are already familiar in the Greek world.

C.G.H.



TORTOISE-SHELL TEA CADDIES  
THE LATTER PART OF THE EIGHTEENTH CENTURY

## OLD ENGLISH TEA CADDIES

THE Museum is gradually acquiring an extremely fascinating collection of old English tea caddies, of which the first thirty-one pieces were presented by the Salada Tea Co. of Canada, Limited. Another similar collection is in the Victoria and Albert Museum in London.

These charming little caddies are well worth careful examination, because they represent very skilful workmanship and show great variety and beauty of detail. The dainty little chests were made during the very finest period of English cabinet-making, and the craftsman seems to have lavished his utmost care and love upon them. It has been said that some of them, which were certainly produced at a great cost of time and infinite patience, were the

diploma works of apprentices after their long period of training. This suggestion is rather supported by their great variety. It is seldom that one finds a duplicate; occasionally a pair of caddies was made, but this was unusual.

The term "Caddy" is doubtless a corruption of "Catty", a parcel weighing about  $1 \frac{1}{3}$  pounds, in which the Chinese merchants formerly made up the smaller packages of tea. The "Catty" is still in use at treaty ports. Strictly speaking, therefore, the "Catty" or "Cady" is not the outer shell but the inner case, a distinction which may have caused Chippendale to call his designs for these pieces tea chests.

In connection with tea caddies it may be interesting to recall the history of the introduction of tea into England. The Chinese seem to have

known and used it about 500 A.D., but it was not brought into Europe until the end of the 16th century, and then only in very small quantities. In England, it began to be used as a beverage about the middle of the 17th century. Samuel Pepys, writing in his wonderful diary, on the 28th of September, 1660, says, "I did send for a cup of tee (a China drink) of which I had never drank before", and in 1662, he writes, "Home and there find my wife making of tea, a drink which Mr. Pelling the Pothicary tells her is good for her cold and defluxions." About this time tea was costing from £5 to £10 a pound and a tea house was opened in Exchange Alley, by a merchant named Garraway.

In 1678 the English East India Company imported 4,713 lbs., but by 1725 the quantity had increased to 370,323 lbs. The price then was from ten to twenty-five shillings a pound. As the country grew in prosperity during the first half of the 18th century, tea services became very popular, and so these charming little chests were designed for containing the delicacy.

The oldest type of caddy in the collection is No. 1, of the Chippendale period and make, which is very similar to the large pieces of furniture designed by Chippendale as "Clothes presses." It is of fine old Spanish mahogany and is extremely well made and finished in excellent taste, showing great restraint.

Following this comes such an example as No. 2 in which the workman took advantage of the curious grain of the wood, and cut the hard and the sappy parts to form a geometrical design.

By 1775, the consumption of tea had risen to 5,648,000 lbs., and in 1801 to 23,730,150 lbs. It was between those dates that the prettiest and daintiest of the caddies were made.

Nos. 3 and 4 are of charming oval shape; the former is of satinwood, beautifully painted, while the latter is inlaid with various kinds of choice wood. Nos. 5 and 6 are octagonal and are made of satinwood and harewood, most delicately treated. These styles were followed by the larger caddies, such as Nos. 7 and 8, often with two or three divisions for various kinds of tea. By this time a fashion had arisen for using other materials besides wood, and we have the beautiful little ivory caddies, Nos. 9, 10, and 11, inlaid with silver, gold, and mother-of-pearl, and exquisitely finished with narrow borders and stringings of tortoise-shell. No. 10 is a very rare example and has on the front a medallion with a portrait of Lord Nelson. The form is unique, and the workmanship is quite exceptional.

The illustration at the top of this article shows three very choice little caddies in tortoise-shell, one of which has a beautiful pattern in buhl work. No. 12 is a very rare caddy of pressed tortoise-shell; No. 13 is an interesting example of old English lacquer; and No. 14 is in black lacquer, with a heart-shaped plaque of exquisitely pierced silver, inlaid.

A most interesting and very rare little caddy is No. 15. It is fine in shape and beautifully painted with a seascape and sailing ship, which may represent one of those very tea clippers that used to make such wonderful records.

No. 16 is a good example of the curious old curled paper work, cut, rolled, and put in on edge in a kind of paper mosaic. The panels are surrounded by delicate inlaid wood borders. This curled paper work is mentioned in various old books and was sometimes done by ladies. No. 17 is a good specimen of straw work which was most carefully cut and laid in formal designs on the prepared



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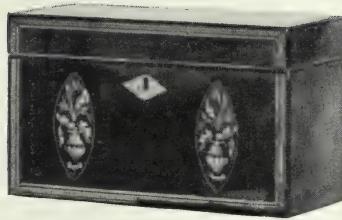
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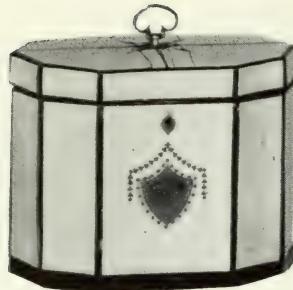
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OLD ENGLISH TEA CADDIES

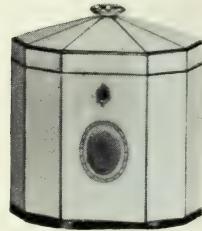
NOS. 1, 4, 7, AND 8 WERE PRESENTED BY THE SALADA TEA CO., OF CANADA, LIMITED



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10



11



13



12



14



16



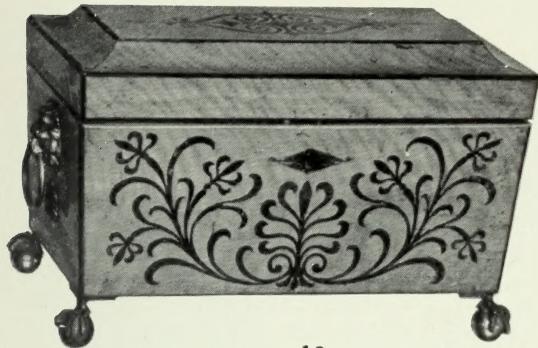
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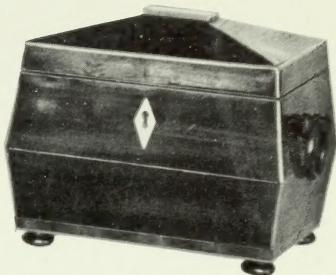
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OLD ENGLISH TEA CADDIES

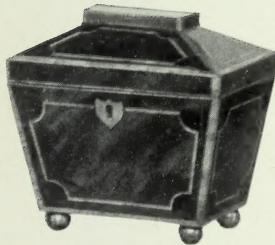
OF IVORY, LACQUER, TORTOISE-SHELL, CURLED PAPER, AND STRAW WORK. NOS. 10, 11, 12, 13, 14, 16, AND 17 WERE PRESENTED BY THE SALADA TEA CO., OF CANADA, LIMITED



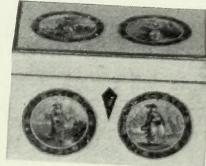
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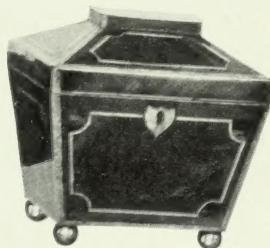
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22



21



23



24



25

OLD ENGLISH TEA CADDIES

NOS. 18, 19, AND 24 WERE PRESENTED BY THE SALADA TEA CO., OF CANADA, LIMITED

wooden box. This work is often attributed to the French prisoners who were confined in England during the Napoleonic wars.

No. 18, which is early 19th century, is the latest in date. By this time the centre of the caddy held a glass sugar bowl, and from this period date most of the caddies of sarcophagus form. Although this is a very ugly shape in larger pieces of furniture, such as wine-coolers and cellarettes, yet when reduced to the tiny proportions of a tea caddy, it becomes quite pleasing. Good examples are No. 19 and the rare little pair, Nos. 20 and 21.

No. 22 is a very dainty box of unusually small size, decorated with pretty old prints, illustrating the seasons of the year.

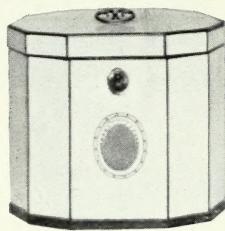
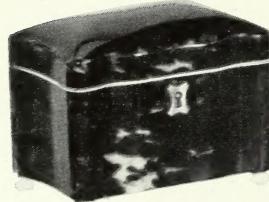
No. 23, which dates from early Victorian days, is a rather amusing caddy in the form of a cottage. Of this same period is No. 25, in papier-maché. No. 24 is a Chinese lacquer

box made in China for shipment to England, and fitted with Chinese pewter caddies. Of silver tea caddies, which are often very fine, beautifully made, and most charming, the Museum unfortunately possesses no example.

The "Tea-poy," an ugly, clumsy piece of furniture, a box on legs or stand, well-made but quite uninteresting, succeeded the tea caddies.

Tea was expensive, so it will be noticed that every caddy is fitted with a lock to guard its contents. One Persian box in the collection even has a musical lock to prevent the misappropriation of the tea. Those were days of leisure and very careful housekeeping, but even so, it must often have been tiresome to look for the key each time the caddy was used, and sometimes it was not forthcoming. The poet Cowper in one of his letters reminds Lady Hesketh, "When you went you took with you the key of the caddy."

T.S.



OLD ENGLISH TEA CADDIES

THE GIFT OF THE SALADA TEA CO. OF CANADA, LIMITED



BRONZE STATUE OF RAMA  
INDIA, XVI CENTURY  
RAMA IS THE INCARNATION OF VISHNU  
ONE OF THE BRAHMANICAL TRINITY

# ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY

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Twenty complimentary tickets a year,  
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## Admission

The Museum is open from 10 a.m. to  
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and the morning of New Year's Day. It is  
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Admission is free Sunday, Tuesday,  
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University students are admitted without  
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All classes from the schools, art students,  
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Teachers with classes, and visitors who  
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make arrangements through the Secretary  
of the Museum.

## Photographs

Prints of photographs of objects in the  
Museum may be ordered at the door.

Additional copies of this bulletin may be obtained from the Department of University Extension,  
University of Toronto, Toronto, Canada.